

Good Vibrations

VIBRATIONS

Back to

STOP

82

GOOD

GOOD

GOOD

VIBRATIONS!

0000

NME TOP THIRTY

FIRST-EVER CHART IN BRITAIN
—AND STILL THE FIRST TODAY!

(Wednesday, November 16, 1966)

Last This Week

- | | | | | |
|---|---|-----------------------|-------------------------------|------|
| 2 | 1 | GOOD VIBRATIONS | Beach Boys (Capitol) | 3- |
| 4 | 2 | GIMME SOME LOVING ... | Spencer Davis Group (Fontana) | 3- 2 |

Highest Position —
Weeks in chart



BEACH BOYS STOMP - OCT '91
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EDITORIAL

I suppose with so much Beach Boys material now available on CD all we can now do is wait for new product. At the current rate that works out at about one song a year. "Crocodile Rock" is 1991's offering now available on the Elton John tribute album TWO ROOMS.

The last couple of years have been remarkable though, with all the bonus tracks that we never dreamed would be available plus good quality unofficial CDs of SMILE and LANDLOCKED so there is much to collect and enjoy out there.

Since the UK tour, many new subscribers have joined **STOMP** so welcome to all of you and I hope you get as much pleasure out of reading the magazine as we have had in putting it together over the last fourteen years or so. At the time of writing the membership level is at its highest ever.

The thirteenth annual Convention went off very successfully and it was great to see you all there. As long as you keep attending we will keep it going. We do appreciate the long journeys some of you make to be there, so many thanks to you all.

I would like to thank a few people for their contributions to making the Convention a success. John Tobler, always helpful, for getting a copy of "Crocodile Rock" just in time. Jo Pratt at EMI for her help with the videos. Jo is one of the nicest people I've met in the music business. Brian Wilson for a video message for the third year running. Angela Otto for making it happen and Dr Landy for not forgetting us yet again. The advance copy of Brian's book to auction was a nice surprise.

Thanks to all who helped set up so efficiently - Margaret, Gina and Alan Grant, Graham and Trish and Jim Grant for his invaluable help setting up the videos.

MIKE GRANT

BACK ISSUES AVAILABLE: 63 - 70, 72 - 74, 76, 77, 79 - 84, 86.
£1.50 per copy - overseas add 50p per copy.

TOOTHLESS...

I guess that by now, after some six years of irregular and singular releases from the band that used to be the Beach Boys, I should really be inured to disappointment... and to be sure, the group's 1991 offering, "Crocodile Rock" from the Elton John tribute album TWO ROOMS, isn't exactly disappointing, but neither is it anything more than absolutely, 100% predictable. The three remaining charter members do what they do best, Adrian Baker slaps the obligatory falsetto hither and yon, Bruce was probably videoing the proceedings and Brian (wisely, one feels) remembered a pressing appointment the other side of town.

Much in the manner of "Happy Endings", "Crocodile Rock" is competently and adequately arranged, performed and produced, and equally disposable, pointless and ultimately forgettable, with the possible exception of the moment of entry of Carl's solo vocal. Tension, excitement, surprise? Not here, not now and not, one suspects, in the immediate or long-range future (someone should tell Bruce that they've already recorded a perfectly good album with an ecological bent - it's called SURF'S UP). A comment from a friend (non-BB variety) neatly summates the prevailing dilemma: on being informed that Brian had nothing to do with the recording, they observed, "Then it's not the Beach Boys," something Bruce - if no-one else - understands. Because, to quote a 1972 Rolling Stone review of CARL & THE PASSIONS, the difference is Brian, and (even today) the difference hurts.

AGD

CD NEWS

Four releases of interest out in Japan are: CARL WILSON SRCS 6102, YOUNGBLOOD - Carl Wilson SRCS 6103, SURFIN' ROUND THE WORLD - Bruce Johnston SRCS 6104, GOING PUBLIC - Bruce Johnston SRCS 6105. All are on Sony Records and are expensive imports at the moment with no plans for a UK release.

Both Carl's albums received mixed reviews at the time but both have their moments like "Heaven" on CARL WILSON and "Giving You Up" and "If I Could Talk To Love" on YOUNGBLOOD. It's nice to have them on programmable CD.

Bruce's SURFIN' ROUND THE WORLD, originally issued in the USA in 1963, is not the greatest surf-in' album. It contains five vocal tracks and seven instrumentals but his work with Bruce and Terry and the Ripchords was much better. Bruce released his second album fourteen years after the "Surfin'" LP. It contains his own version of his Grammy winning "I Write The Songs" plus inferior versions of "Deirdre" and "Disney Girls". "Rendezvous" is the liveliest track on GOING PUBLIC and sounds fine today.

A couple of unofficial CDs have surfaced recently, "Knebworth 1980 (MM9104) with 14 of the songs from that memorable concert including "School Days", "Lady Lynda" and "Keepin' The Summer Alive", is the best sounding live unofficial BBs CD yet, that I've heard.

Also, yet another SMILE CD (CO 25145) (is it the sixth or seventh - I've lost count) has appeared. This one, reportedly from Germany, copies the Japanese one but has the version of "Wonderful" with Brian's vocal. "Holidays" has been retitled "I'm In Great Shape" while the "Cantina" version of "Heroes And Villains" has been added to the previous 7.04 segments track. A section of the Bernstein "Surf's Up" opens the CD followed by 32 seconds of the "Bicycle Rider" theme, "Barnyard" is retitled "With Me Tonight" and "Cool Cool Water" is also shorter. All I can really say about it is that all the bits and pieces still sound marvellous.

MIKE

Do you remember the Sixties, the beach, the drag-strip, high school, cheerleaders and all things Southern Californian? No, neither do I - too young and incorrectly situated as regards geography. Nor does Chris White, former Charisma recording artiste, **STOMP** contributing editor and most recently the driving force behind the Surfonics project... but that didn't stop him from returning to the studio after an absence of splinge years with a bunch of relatives and friends, including **STOMP** contributor and convention quiz master, James Crowther, and emerging with something redolent of early-sixties hedonists time-warped into an early-nineties setting and technology. And wouldn't ya know, it's really rather good. No, honestly.

The cassette insert states that the intent was to record a surf album, and yes, five cuts (can you have cuts on a tape?) are certainly surf-ish, but thankfully the project expanded to embrace the related fields of cars, school and summer (not unlike another combo we know and... well, know.) As was explained to me later, a sub-concept was to open with the (musically) simplest song and close with the most complex, and in general it works pretty well, allowing for some questionable juxtapositions and an opening cut maybe just a mite too spare.

Allowing that this follows a tradition set some 6,000 miles away, are there, then, any truly objectionable items? No, to these ears, though everyone will have their favourites and ergo there are tracks that will be less played than most. In my case, these tend to be "When The Surf Is Up" (for no reason I can put a finger on) and "Termites Ate My Woodie" (maybe because comedy songs pall more quickly than any other format). All the other selections appeal in varying degrees - the backing vocals on "The Nightrider" and "101", little vocal licks on "Freshman" and "Susie" - but for me the standouts are "This New Love", "Summertime Dreaming" and most of all, "Heartbreak Beach", whose only fault is not having a longer, more acapella fade. For students of Chris White's career, odd riffs and phrases will catch the ear... for fans of BB/Jan & Dean/surf/car/summer/good music, this is a more than rewarding release and, given that the Boys seem to have eschewed the studio for the duration, may well be the last full album's worth of California music we'll ever hear... unless, of course, the much-debated Cheshire Cat project ever comes to fruition...

AGD

THE SURFONICS



STEREO
WNM 101



SIDE ONE

1. WINDSURF CITY
(J. Crowther/C. White) Lead vocal: Bruce
2. WIMMY ROADSTER
(J. Crowther) Lead vocal: Graham
3. SHOOTING THE CURL
(J. Crowther/C. White) Lead vocal: Chris
4. TERMITES ATE MY WOODIE
(J. Crowther) Lead vocal: Nick & Chris
5. THIS NEW LOVE
(C. White) Lead vocal: Chris
6. DEUCED UP COUPE
(J. Crowther/C. White) Lead vocal: Graham
7. WHEN THE SURF IS UP
(C. White) Lead vocal: Nick
8. THE NIGHTRIDER
(J. Crowther/C. White) Lead vocal: Graham

SIDE TWO

1. SUMMERTIME DREAMING
(J. Crowther/C. White) Lead vocal: Nick
2. 101 (PART II)
(C. White) Lead vocal: Chris
3. SUSIE
(J. Crowther/C. White) Lead vocal: Nick
4. OUR NEW FRESHMAN
(J. Crowther/C. White) Lead vocal: Bruce
5. HEARTBREAK BEACH
(C. White) Lead vocal: Chris
6. LET'S GO!
(C. White) Lead vocal: Chris with Bruce & Graham
7. THE PHANTOM SURFER
(J. Crowther/C. White) Lead vocal: Chris

All co-compositions: Lyrics by James Crowther, music by Chris White.

4

(For details of how to obtain a copy of THE SURFONICS, see the adverts. A percentage of the profits on all sales is being donated to the Sylvan Trust and to the National Society for the Prevention of Cruelty to Children.)

-oOo-

Dark days behind the endless summer

BRIAN WILSON

The founding genius of the Beach Boys reveals his heroic battle against the demons that almost destroyed the good vibrations in the most candid rock-and-roll biography ever.

"Bold and genuinely affecting.... An express train to hell and back."
—Kirkus Reviews

"Wrenching and powerful."
—USA Today

With 32 pages of black-and-white photos

HarperCollins Publishers
the worlds' most trusted name in publishing



WOULDN'T IT BE NICE
My Own Story
WITH TODD GOLD

"We are honored and very happy to be included in this project. Elton and Bernie are incredible and have our absolute respect."

Photo: Alan Bayman

Produced by: Gus Dugdon, Programming & Keyboard: Ian Lyons, Guitar: Jerry Stevenson, Engineered by: Jeff Peters at Red Barn Studios, Big Sur, California; & Les Lyons at Tipton Studios, Irvine, England. Remastered by: Gus Dugdon & Tuffy at Swamp Sound, Leatherhead, England.
Album Credits: Lead Vocal: Carl Wilson; Backing Vocal: Mike Love; Backing Vocal: Bruce Johnston; Backing Vocal: Adrian Baker; Backing Vocal: Jeff Pynn; Youth.

► THE BEACH BOYS' Crocodile Rock (4:22)
PRODUCER: Gus Dugdon
WRITERS: E. John, B. Taupin
PUBLISHER: not listed
REMIXERS: Gus Dugdon, Tuffy

Polyester S.B.I. (c/o P.D.) (cassette single)
First taste of "Two Rooms," an all-star compilation album that pays tribute to Elton John and Bernie Taupin, is a chipper cover of the 1972 hit. Trademark harmonizing makes this song sound like it was intended for the Beach Boys all along.

CONVENTION REPORT

What to say about our 13th Annual Convention? That some 300 similarly-afflicted people spent just under six hours chatting, watching videos, buying and generally attending? That we were treated (?) to a preview of the Beach Boys' offering for this year (see review elsewhere)? That the (by now) obligatory videogram from Brian gave rise to simultaneous relief (he's putting on a few pounds, looking healthier) and disquiet (on the evidence of those admittedly-few minutes, there are still some major problems Upstairs)? That, as ever, the auction proved that there are still some people out there with more cash than prudence?

Yes, but the above doesn't even begin to convey the essence of our gatherings, the basic fact of being there and belonging. Perhaps more than any previous meet (with the possible exception of the inaugural event in Exeter), people talked as opposed to listened and watched. A direction to be pursued next year, at the expense of a few videos? Possibly. We'll see. Try to be there, especially if you weren't this year.

AGD

-oOo-

5

LOVE YOU - A RE-APPRAISAL

Every so often an article or review appears in **STOMP** which defies belief. Mr Magee/Collen's letter was one such creature and now our revered editor's dismissal of LOVE YOU as anything less than the greatest LP of all time is the latest.

For the uninitiated, LOVE YOU was written, played (well, about 50% of it) and produced by Brian in 1977. Its 'failure' commercially was due to a) the lack of a hit single and b) Warner's total lack of interest in a departing band.

Musically, it's the most wonderful collection of songs Brian has put together on one LP. No "Sloop John B's on this opus. The album kicks off with "Let Us Go On This Way" which, for my money, is the most magnificent opening to any record anywhere. A firecracker that leaves Morrison's primal grunting on "Back Door Man" or "Changeling" way off in the memory. This is the one BB track that could have been covered by any rock band at any time, imagine a Stones or Stooges cover. Aside from the occasionally dippy lyric this song is a rock standard. If for no other moment in his career than Brian deserves immortality for those opening bars!

"Roller Skating Child" is a delight if, as has been claimed, the Beach Boys made music 'for that great roller rink in the sky' then here's the proof. Again, listen and marvel at Brian's tones on the tag. "Mona" was Number 1 in London on Capital for weeks and instead of releasing it as a single Warners put it out as a lead track on a four-track EP which contained "Sail On Sailor", "Marcella" and "Rock 'n' Roll Music" and charged an astronomical 75p for the thing; needless to say it sank without trace. Notwithstanding Denny's vocal is about his best and Brian's lyrics are spot on.

"Johnny Carson" is a brilliant song constructed in a similar way to many of SMILEY SMILE's tracks. A song about a TV host! Why not? Brian wanted to do it, so he did it. Such control over his own material now could have led to BRIAN WILSON being substantially more than it was.

"Good Time" is the old SUNFLOWER/Add Some Music chestnut, remixed and lightened with a delightful 'Hey' tag. A lavish production yet seemingly far more in place on LOVE YOU than "When Girls..." on K.T.S.A.

"Honkin' Down The Highway" was Brian's best cruising song in years. Al's vocal is perfect and I'd swear it's Denny on the drums this time around.

"Ding Dang" is plain bizarre, a collaboration between Brian and Roger McGuinn originally entitled "Rollin' Up To Heaven" and intended for Annette. A vocal try out? A musical joke? Who cares, it's Brian doing what he does best turning the mundane and banal into high art.

Side Two is for lovers. "Solar System" was Gary Usher's favourite late-period Brian Wilson song. A song by a guy asking for guidance from the planets - lovely chords and a shaky but emotive vocal from Brian make it a far superior song to any of the 'new' songs on '76s 15 BIG ONES.

"The Night Was So Young" features Carl in great form and Brian doing an amazing falsetto, stunning chord changes and melody highlight. This is, without doubt, the most wonderful ballad Brian has written since

"Caroline No".

Next up comes Rock's divine trilogy:- "I'll Bet He's Nice", "Let's Put Our Hearts Together" and "I Wanna Pick You Up" all of which are stunning love songs that gush with emotion. Bearing in mind Brian's marital problems of the era, the fact that he was so willing to put his emotions down with such lyrical clarity was a particularly brave action on his part. They were conversational pieces directed at Marilyn but unfortunately her years of emotional distance from Brian weren't going to be reversed by six minutes of confession and they soon divorced. It's ironic then that Marilyn sings a duet with Brian on "Let's Put Our Hearts Together".

"Airplane" and "Love Is A Woman" close the LP in great style - who can forget Brian singing the latter on "Saturday Night Live" when, for a few moments, he got lost in his music and the real Brian Wilson showed.

LOVE YOU is timeless in a way the even PET SOUNDS can't claim to be. PET SOUNDS is a record of the sixties, a pivotal and influential one but very much a part of those times. It's not as dated as SGT PEPPERS but it lacks the timeless kinetic brilliance of Love's "Forever Changes" or the lyrical punch of "The Doors" or "Blonde On Blonde", whereas LOVE YOU has no peers. It's musical arrangements sound as contemporary today as they did then. The vocals have a warm casual feel about them and the songs' chord structures are often truly the work of a genius. This album is a collection of songs Brian wanted recorded and released, and without any outside influences he went ahead and did it. It's far more a Brian Wilson LP than his eponymous LP of a couple of years ago.

The LP is not only interesting - it's a mandatory purchase. The CD is now available and to paraphrase my dear friend AGD "if you don't have one, you are not a fan".

JAMES CROWTHER

-o0o-

SUMMER CRUISIN - IT'S COOL - COMPETITION

Many thanks to all who took the time to enter this competition. There really were some terrific lists sent in and all of them would make a great radio show. It was very difficult to pick a winner. After much deliberation I really could not separate the final three, so I've decided to split the prizes. The winners are:

Paul Clewley	-	'It's Cool' CD
Mike Haines	-	'It's Cool' LP
John Dell	-	'Do It Again' CD single

Judging by your comments you enjoyed putting the lists together as much as I did receiving them. If you are interested in seeing the winning lists an s.s.a.e. will get you them. I would have loved to send you all prizes so thanks again.

One good thing that has evolved from my doing that Summer Cruisin radio show with Graham Dene was that a DJ on Chiltern Radio Supergold 'Willie Morgan' got to hear the show and we have been putting radio shows together since. Willie presents a wonderful radio show on Sunday evenings, 8.00pm to 10.00pm on AM 828, titled 'Sunday Will Never Be The Same' Since I've been working with him Willie has played "Rock 'n' Roll To The Rescue", "Long Promised Road", "Good Timin'" plus the Rarities version of "Good Vibrations" and has showcased a one hour Beach Boys special. He has also featured a whole hour on Brian Wilson as a songwriter, a show that included "Guess I'm Dumb" by Glen Campbell, "Good Time" by American Spring, "Surf's Up", "Meet Me In My Dreams Tonight" and many others. We also did an August Bank Holiday Summer Cruisin special without repeating too many songs from the Capital show. So if you crave to hear some creative radio with some unusual oldies tune in if you can on a Sunday evening.

MIKE GRANT

The Beach Boys

● G-Mex

THE Beach Boys are a living, singing, Hawaiian shirt-wearing time capsule.

Imagine if their unswerving dedication to songs of sun, sea and not even a hint of sex had been mirrored in the rest of pop. PJ Proby would still be splitting his trousers twice-nightly, the three remaining Beatles would still be singing Love Me Do and Cliff Richard would still be considered a rebellious young chap.

You have to question the wisdom of men on the brink of the male menopause going by the name of "boys" and singing songs like Be True To Your School. Yet, see and hear the Beach Boys and you realise that Brian Wilson's glorious vision of more than a quarter century ago really is too good to mess with or update.

It doesn't matter that the Beach Boys have barely scraped together a decent original disc in 20 years when they can draw on songs like God Only Knows, Darlin', Good Vibrations, Do It Again and Please Let Me Wonder.

The harmonies are just as sweet, the songs as joyfully pure. To compensate for the four main players' static stage presence, a team of cheerleaders provided some beach party-style choreography. A lack of punters meant G-Mex's seating area was foreshortened sufficiently for the atmosphere to be almost intimate. Little provocation was needed to get the crowd up and cavorting.

Bringing a flavour of California to a wet June in Manchester was always going to take more than a few palm tree silhouettes and barbecue lanterns. Luckily, the Beach Boys delivered, and those who had turned up in their Bermuda shorts felt at home.

Paul Taylor



□ SURF BUDDIES: Mike Love gets a dancer's attention



Carl & Gina Wilson.

BEACH BOYS STOMP

Brian Wilson
SPECIAL ISSUE



IN CELEBRATION OF

BRIAN WILSON'S

VISIT TO THE 1988

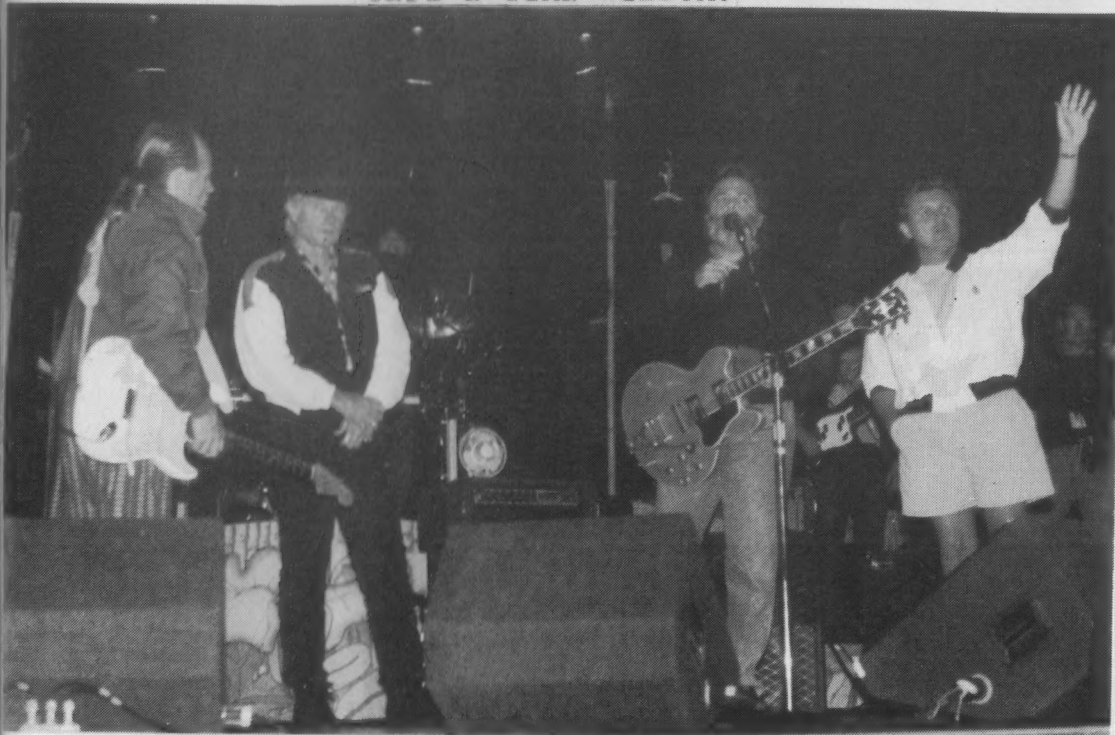
BEACH BOYS' CONVENTION

a special issue of 500 copies was produced and are still available @ £2.00 each inc. postage, overseas £2.50. Cheques payable to "Beach Boys Stomp", P.O. Box 103, Farnham, Surrey, GU10 3QG.

This special issue is not part of the Normal subscription.

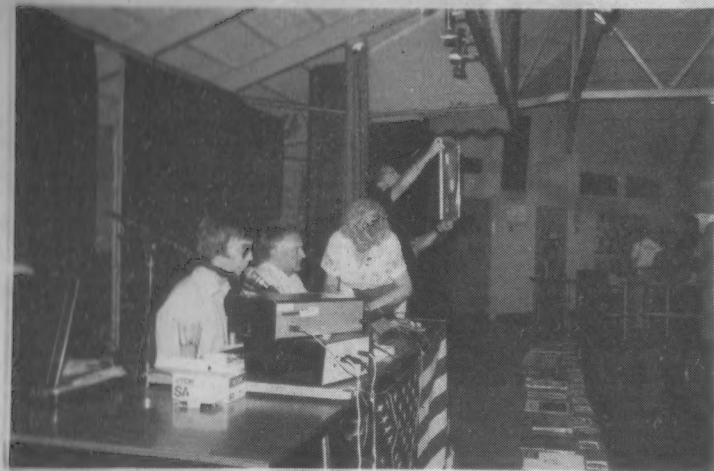
For copies in the USA only send 5 Dollars to - Panayiotis Bogdanos, 834 Alice Ave, San Leandro, California 94577.

RHB Graphics



Al, Mike, Carl & Bruce at the Wembley soundcheck.

Photo's by Mike Grant. Special thanks to Ree Callan.



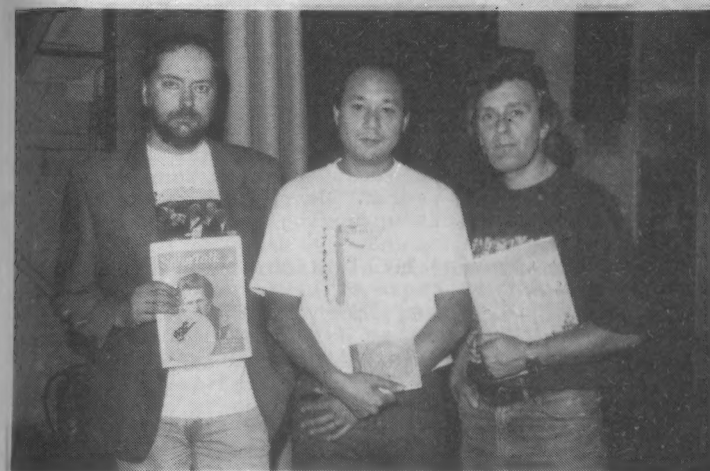
Platinum disc
for 'Summer
Dreams' up for
auction.



James Crowther
with quiz winner
James Hughes.



A signed copy
of Brians book
for auction.



Raffle winners,
John Poole or
Brian Morrissey
(sorry we got the
names mixed up)
Clinton Young &
Chris Thornton.



Exclusive Beach
Boys sweatshirt
for auction.



Auction winners.
Left to right
Rip Gooch, Brian
Huckle, Graham
Weiland, Nick Guy,
Charlie Brennan,
front
Chris Phillips.

LETTERS

Dear Mike/Roy

Thanks for another great Convention. It was the first time since Exeter when everyone was willing to talk to everyone else. Brian's home video proved what we've all known and feared for years. He really is a sick man and surely incapable of testifying in his up coming court case.

Hearing "All This Is That" was the undoubted BB highlight but for me the sheer openness and friendliness of everyone there this year made it the best yet.

Next year's quiz will be easier and my congratulations go out to James Hughes for his victorious score.

To friends old and new thanks for a great day and to Brian the biggest thanks of all for without you none of us would have been there and most of us would never have met.

Love & Mercy

JAMES CROWTHER

-oOo-

Dear STOMP

Let me begin by saying as a relatively long time subscriber, 10 years, how much I enjoy the magazine and long may it carry on.

On the musical front, though I enjoyed the gig I saw at G Mex Manchester, it was half-full and no barriers were up until after "Do It Again". At that song everyone stood up, sang, danced, and by the end of the gig many of us were dancing right at the front.

On the downside, they are a nostalgia act. The biggest, but wholly locked into California and the sixties. They appear unable to produce anything new, and without Brian it appears they won't, which means that my loyalty and my money gravitates towards Brian and his material. (Who of us bought "Problem Child"?)

Also some of the reviews of the CD reissues need to come in for some criticism. You were right to criticise the band and remix engineer for not appearing to have even listened to the albums.

However, for me, LOVE YOU remains a great album (with the exception of "Love Is A Woman" - "Everyone's Got To Live" should have been on). This is not only my opinion. It might be worth reprinting Robert Christgau's review from Village Voice on his "Rock Albums of the Seventies" or dig up Patti Smith's or Lester Bang's reviews.

Thanks

BOB BRECKWOLDT

-oOo-

Dear Mike

I have just received my copy of STOMP 85 and I felt I have to write in reply to some of the letters concerning the musical content of the Beach Boys' concerts.

Much as I would love to hear some new material as well as the much under-rated material from the '70s and '80s, one must consider that the Beach Boys' concert in Glasgow in June was their first here for 25 years and lifetime fans like myself had never been lucky enough to be able to travel to London to see the group live on their many visits there.

ROBERT MACLAREN

Dear STOMP

As always I enjoyed the Convention and thank all involved for their hard work. Perhaps I could share some thoughts for general discussion?

The recent Knebworth "Unofficial CD" and the video clips shown at the Convention together with the release of the "Keeping The Summer Alive" CD all suggest to me that the 1981 Beach Boys were a pretty good band. Compare "Keeping The Summer Alive" to anything they have released since. It's a fine album with no real filler and two or three tracks that should still be on their playlist. Compare Wembley/Knebworth '81 with '91. One is a real band really rocking and enjoying themselves, the other is a group of tired pros going through the motions. Let's face it, Mike Love and the Endless Summer Beach Band, as seen on video at the Convention, sounded more like the Beach Boys than the real thing - at least until they tried to sing "Good Vibrations": Carl Wilson they ain't.

Perhaps Bruce is right and they have got another classic album left in them. I'd be grateful to have something as adequate as "Keeping The Summer Alive" but it looks like all we'll be getting is second-rate movie title songs and Elton John covers. Is this really the band that blew poor Elton off stage at Wembley in 1975? Those who were there know what I mean (and if anyone has a decent tape of that day please let me know!). I hope I will be proved wrong but it looks like the world's finest band are going to fade away rather than go out in style.

Have a Nice Day,

STEVE WHITEHEAD

-oOo-

Dear STOMP

I am writing to you in the hopes that other members of Beach Boys STOMP may not make the same mistake I did (thought some may have been caused this inconvenience already) though not my own fault or the shop in question.

I saw in some of the W H Smiths shops a video called "The Beach Boys 25 Years Of Good Vibrations" which is sold by Music Club for £5.99 and thought that this was brought out some time ago to celebrate the Beach Boys' Anniversary in 1987. But little did I know, until I got it home and put it on, that it was exactly the same as the "An American Band" video but much shorter as it was only 97 minutes in length (which included previews of other videos by Music Club) compared to 103 minutes of the American Band video I have already. This other video is also made by the same company called High Ridge Productions in 1985 so it can't really be for the 25th Anniversary considering this was two years later in 1987. So I hope no one else bought this video, unless they don't have the "American Band" video - if not there is no time like the present to beat the rush and buy a copy before it disappears off the shelves never to be seen again (unless it re-appears 3rd time lucky for their 30th Anniversary!)

Yours gratefully for another wonderful Convention, and many thanks

NEIL ENGLAND

Dear STOMP

Please find enclosed my subs - looking forward to another superb year's worth of reading!

Better late than never - in answer to the letter a couple of issues ago re: "I Just Wasn't Made For These Times", my bat ears tell me that the words "behind" the section "sometimes I feel very sad" are "when I'm happy, I put my heart and soul into it"? This is what I have always sung along to, anyway (I expect you are going to tell me that I am just batty!).

On the subject of singing, do you have any knowledge of singing groups within STOMP and more specifically in the Midlands region who may be interested in new members? Could you put me in contact with them if possible? (Anyone interested drop me a line at the Stomp address.- Mike)

Thanks again for a marvellous magazine.

VAL JOHNSON-HOWE

Regards duly received and returned, Val - many congratulations on the birth of your sproglet and maybe see you next Convention - Chris White.

-oOo-

Dear Mike

Once again it's a pleasure to send off for another year's subscriptions to STOMP - you are to fanzines what Coronation Street is to TV - and the Beach Boys to music for that matter - indispensable.

I must admit that the group no longer plays such a large part in my life as it did ten years ago when I first joined your mailing list. Nevertheless I still feel committed to them and as much in awe and love of the music as ever. My life has grown around them rather than they've shrunk within it - the only reason I'll be missing the Convention this year is because I'll be on my honeymoon. No excuse at all really.

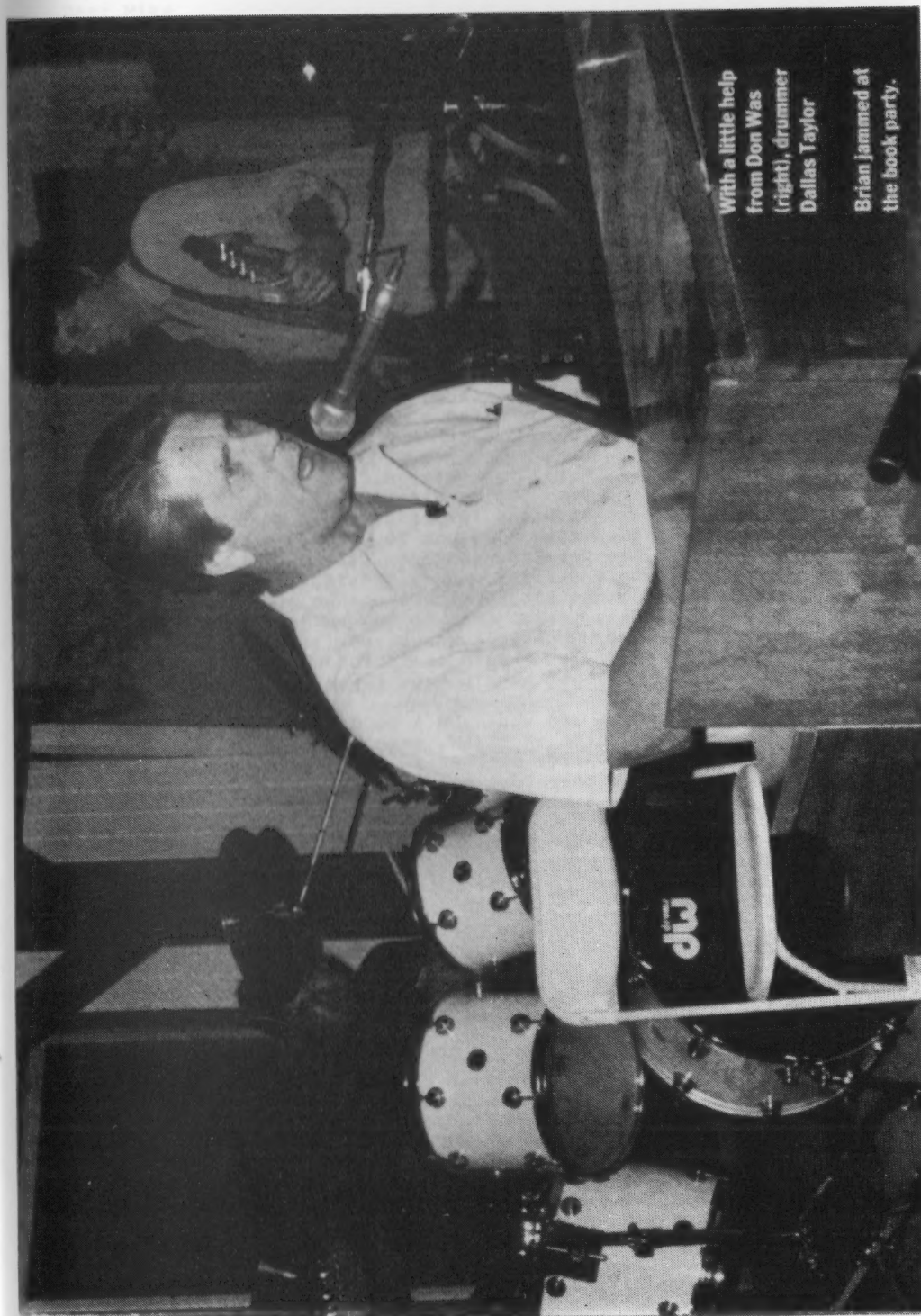
I thought the show at Wembley was top class. I took Diane - my fiance - along to what was her first concert with the group. We had second row seats for the Tuesday night - and danced throughout most the show. She has had a few years of training on the group, but was still amazed at just how strong their repertoire was - all those songs so well known and so good. I did feel a flush of puritanism at the girls - but there again I enjoyed the rendition of "Be True To Your School" and "Wipe Out" so much that it would be churlish to moan about them. Of course the best bits were the unexpected additions of "You're So Good To Me" and "Please Let Me Wonder". Special mention should go to the mini-Jardines - two Bart Simpsons according to my companion! On the subject of Jardine - Al's voice was easily the best of the band - hardly any different from his first songs on the CHRISTMAS ALBUM.

Well, thanks for all your work in keeping us in touch with events. The magazine is now so close to that part of the group that matters that, despite the lack of new product, there is always something worth reading in it.

Thank you Mike, and your team

ANDY McCLARNON

-oOo-



With a little help
from Don Was
(right), drummer
Dallas Taylor
Brian jammed at
the book party.

Dear STOMP

Now that Brian Wilson is taking so long to finish his album, I would like to share my thoughts on that album and what it should be like. In my opinion his second solo album, in order to be taken seriously by the critics, needs to have some kind of a concept to it, something to make it work as a whole, as with PET SOUNDS' theme of youthful insecurity and self-examination. If it has no such concept to it, I fear that the album will inevitably be unfavourably compared to BRIAN WILSON.

Without critical acclaim or a hit single, the album will only be bought by us fans, who would buy anything that Brian releases. The sales would then be like those of the LOVE YOU and M.I.U. albums. Except for the fans, no one will want to buy it except if they hear it repeatedly on the radio or read glowing reviews in the music papers. From the first album none of the songs were played much by radio stations and for Brian to get a hit single now seems almost impossible. So my view is that Brian should concentrate on making an album with good songs AND some kind of a concept to it. We may of course hope for a hit single, but to try to record a song specifically for today's dance oriented radio seems like a waste of time.

As I haven't heard Brian's 1990 recordings myself, I can only speculate as to what they're like. But from the song titles it seems as if many of the songs are more or less straight love songs. If that should be the theme of the album, titles like "Someone To Love", "Water Builds Up", "Rainbow Eyes" and "Don't Let Her Know" seem to fit in well, probably others too. An outtake from the first album, "Let's Do It Again", should be ideal. "I Sleep Alone" might fit in with a change of lyrics, at least the melody is gorgeous. Other titles that spring to mind are "Oh Christine" "Heavenly Lover", "Hotter" and "Magnetic Attraction". Finally, the recent recording of "Still I Dream Of It" should be included, as it is one of Brian's best songs ever, and still hasn't been released.

I also think "Still I Dream Of It" would be a good title for the album, at least much better than to name it BRIAN, especially after the first one was called BRIAN WILSON. After all, Brian is nowhere near as well known as Whitney Houston, and therefore needs to show that he's got something to say and that the album isn't just a collection of recent songs. And if the title track were to be released as a single, I for one would be happy. Send that beautiful song out to the radio stations, and let those that appreciate its beauty play it. If it doesn't become a hit, we will at least know that no other release would have a much better chance of making it.

JOHN P NOSSEN - Norway

-oOo-

Dear STOMP

I took my ten year old son to see the Wembley show and we both enjoyed it. Like many other fans I sympathise with their views that it really would be great to have some significant changes to the programme.

As already commented, the show section was very much the highlight with my personal favourite "Please Let Me Wonder" quite outstanding. However, credit where it's due, Carl's "Dancing In The Street" lead was superb. This was the first time I had heard the group perform the number and I thought it came over very well indeed.

Oh I nearly forgot, I bumped into Tony Rivers outside the entrance area and had a chat with him for five or ten minutes. (How long ago was it when he released "God Only Knows" and "Girl Don't Tell Me"? How time flies!)

JOHN CORDELL

Dear Mike

Many thanks to you, Roy, your family and many helpers for yet another great Convention.

After the UK tour of the band this summer it must have been a difficult act to follow, (plus it being the 13th Convention) but you passed with flying colours.

I trust that you are feeling well from your 'Doctor's visit'. It was certainly a tonic for us all! Many thanks for taking the time and effort to collect the prescription. It was one medicine I'd willingly take again, and again...!

Surf's Up

CHRIS PHILLIPS

It was with great sorrow that I recently learned of the death of Roger Christian. He is now one of a quartet of people, a collection of talented individuals, who assisted in offering to each of us the vision we all seek, the vision of the California Dream, and yet are sadly no longer able to share it with us.

..... the 'wild one'. Denny. My hero. He lived his life to the full and yet knew it wouldn't last forever. Farewell my friend.

..... the second Californian drummer boy. Ron Wilson. The original Surfer Joe. Wipe-out.

..... the youngster from Massachusetts who bought a one-way ticket on a train that was westward bound and found a lonely sea. Gary Usher.

..... and now, Roger Christian. Hot-rod Rog. Still burning up that quarter mile.

They made all our lives a little easier, a little happier. Thanks to them it was always an endless summer.

"Thank you for everything I ever dreamed of (The end of the show)."

A STOMP SUBSCRIBER - 1991

-oOo-



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NEWS

Once more, the fabled **STOMP** reverse-curse swings into action, for no sooner had we hinted that a Brian Wilson autobiography was an unlikely event than behold, there it was! Entitled "Wouldn't It Be Nice", a copy arrived too late for a full-scale review in this issue but a rapid scan raises doubts as to the exact scale of Brian's involvement... nonetheless, much of interest nestles between the covers. The full scam next issue...

Of Brian's second album, now officially titled **SWEET INSANITY**, the news is less concrete. A DAT master was prepared in April this year, but release seems as far away as ever, given that Sire have reportedly rejected the project more than once, and that a different label is apparently being sought (this, of course, is in addition to Brian's on-off business relationship with Dr. Landy, currently on(ish)...). The rejection by Sire may have more than a little to do with substantial changes in the latest advised track listing, with "Is There A Chance", "Let's Stick Together" and "Concert Tonight" being replaced by "Love Ya", "Country Feelin'" and "Hotter", an out-take from the first album and a damn fine rocker. Strangely, a version of "Is There A Chance" - without any BW presence - has surfaced on a 1990 LP by one David Foster, **RIVER OF LOVE**.

A correction to the **CHRISTMAS ALBUM** CD reissue reported last issue: there are four bonus cuts, not three, the extra one being "Little St Nick" sung to the melody of "Drive-In". All the bonus cuts are mono except for "The Lord's Prayer", which - like the rest of the album - is stereo.

TWO ROOMS, the Elt tribute album featuring "Crocodile Rock", is set for a UK release on 14th October... or 21st, depending on who you ask. Whatever, a further cut of interest is Wilson-Phillips' rendering of "Daniel".

Plans for the 30th Anniversary are still up in the air (this is assuming that any plans exist...) but a tour of Japan by the band looks on the cards; however, a projected tour of Australia has been shelved, as have some Las Vegas dates. Because of a recording schedule? Would be nice... but we think not.

Finally, those of you leafing through the new NME book "Who's Who In Rock & Roll" in your local Smiths/Encore/bookstore may think you notice a stylistic familiarity about the Beach Boys entry... and you'd be right.

MIKE & AGD



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